

Violino.

Violino score for the first piece. The score consists of 12 staves. It begins with a treble clef and a key signature of one flat. The first staff has a dynamic marking of *fp*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *fz*. The fifth staff has a dynamic marking of *fz*. The sixth staff has a dynamic marking of *fz*. The seventh staff has a dynamic marking of *fz*. The eighth staff has a dynamic marking of *fz*. The ninth staff has a dynamic marking of *fz*. The tenth staff has a dynamic marking of *fz*. The eleventh staff has a dynamic marking of *fz*. The twelfth staff has a dynamic marking of *fz*. The score includes various musical notations such as slurs, ties, and accidentals. Performance instructions include *accelerando*, *Vivace.*, *pizz.*, and *arco.*.

11063

Violino.

Allegro moderato ma con passione.

Fr. Kiel, Op. 65. N° 2.

Violino score for the second piece. The score consists of 12 staves. It begins with a treble clef and a key signature of one flat. The first staff has a dynamic marking of *pp*. The second staff has a dynamic marking of *cresc.*. The third staff has a dynamic marking of *fz dim*. The fourth staff has a dynamic marking of *dim. pp*. The fifth staff has a dynamic marking of *cresc.*. The sixth staff has a dynamic marking of *fz dim p*. The seventh staff has a dynamic marking of *fz p*. The eighth staff has a dynamic marking of *cresc.*. The ninth staff has a dynamic marking of *dim.*. The tenth staff has a dynamic marking of *p*. The eleventh staff has a dynamic marking of *cresc.*. The twelfth staff has a dynamic marking of *fz*. The score includes various musical notations such as slurs, ties, and accidentals. Performance instructions include *cresc.*, *dim.*, *pizz.*, and *riten.*.

Eigentum der Verleger.

11063

Ed. Bote & G. Bock, Berlin.

This image shows a page of musical notation for a string quartet. The page contains ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by letters like 'p' (piano), 'f' (forte), 'ff' (fortissimo), 'dim.' (diminuendo), 'cresc.' (crescendo), 'pizz.' (pizzicato), and 'arco' (arco). Performance instructions like 'trill' and 'cresc. poco' are also present. The music is written in a continuous, flowing style with many slurs and ties, suggesting a single melodic line for each instrument. The page is numbered '2' in the center.

## 3

[illegible]

*a tempo*

**Allegro un poco agitato.**

1105-1

1106

**Adagio con molto espressione.**

Adagio con molto espressione.

The musical score consists of four staves of music in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second staff also starts with a piano (*p*) dynamic. The third staff features a crescendo (*cresc.*) and an expressive (*espr.*) marking, followed by a fortissimo (*f*) dynamic. The fourth staff includes a decrescendo (*dim.*) and a piano (*p*) dynamic, and ends with a fortissimo (*f*) dynamic and a piano (*p*) dynamic marking.

**Violino.**  
*un poco più accol.*

*f* *p* *cresc.* *f* *p* *cresc.* *f*

*sost.* *dim.* *p dolce.* *cresc.*

*p* *pizz.* *arco* *pp* *f espr.*

*p* *cresc.*

*f più cresc.* *dim.* *p*

*calando* *pp* *attacca*





**Violoncello.**

[illegible]

**Violoncello.**

This page of musical notation is for a double bass part, likely from a 19th-century repertoire. It consists of 12 staves of music. The notation includes various dynamics such as *fz* (forzando), *p* (piano), *ff* (fortissimo), *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *pp espr.* (pianissimo espressivo). Performance instructions include *rit.* (ritardando), *pizz.* (pizzicato), *arco* (arco), *cresc.* (crescendo), *tranguillo* (tranquillo), and *cresc. e sost.* (crescendo e sostenuto). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat), and the time signature is 2/4. The notation is written in a single system, with the double bass clef used for the first 11 staves and a treble clef for the final staff.

**Violoncello.**  
**RONDO.**

*a tempo* pizz.

Allegretto con moto. *a tempo pizz.*

1 6

*p dolce*

*pizz.*

*fz*

*fz*

*fz*

*arco*

*pp*

*cresc.*

*pizz.*

1 2 *arco*

*fz*

*p*

*f*

*p*

*pp*

*tranquillo*

*pp espr.*

*Viol.*

*pizz.*

*fz*

*fz*

*arco*

*cresc e sost.*

*pizz.*

*p*

*fz*

*fz*

*arco*

*pp*

*Allegro un poco agitato.*

*cresc.*

*pizz.*

*arco.*

*ff*

*cresc.*

*fz*

*fz*

*fz*

*fz*

*dim.*

*pizz.*

*p*

*cresc.*

*fz*

*fz*

*fz*

*arco*

*fz*

*fz*

*fz*

*fz*

This page of musical notation is for a string quartet, featuring ten staves of music. The notation includes various dynamics (f, dim., pp, p, fz, ff, cresc., ten., pizz.), articulation (accents, slurs), and performance instructions (arco, pizz.). The music is written in a key with one flat and a common time signature.

## Violoncello.

ten. *f* *cresc.* *dim.* *p*

*pp* *cresc.* *fz dim. p* *fz* *p dolce*

*cresc.* *fz dim. p* *pizz.* *fz* *cresc.*

*p* *fz* *p cresc.* *arco* *piu cresc.* *fz* *fz* *ff*

*p* *p cresc.* *ff* *fz* *dim. p* *cresc.*

*poco animato* *f* *pp* *mf*

*p* *f* *p* *f* *p*

*fz* *ff* *fz* *fz* *fz* *fz*

*dim.* *espr.* *p* *pp* *pp dolce*

*p* *fz* *p* *cresc.* *fz*

## Violoncello.

Adagio con molto espressione.

*Viol.* *7* *p* *cresc.*

*espr.* *f* *dim.* *p*

*p* *fp* *p* *fz* *sost.* *fz* *dim. p* *pp dolce*

*p* *cresc.* *piu cresc.* *fz* *espr.*

*pizz.* *arco* *pp* *p*

*cresc.* *f*

*p* *cresc.* *piu cresc.*

*fz* *pp* *arco* *p*

*f* *p*

*calando* *pp* *p attacca*



Adagio con molto espressione.

Adagio con molto espressione.

*p* *cresc.*

*p* *cresc.*

*dim.* *p*

*dim.* *p*

*cresc.* *espr.* *f* *dim.* *p*

*cresc.* *f* *dim.* *p*

*cresc.* *f* *dim.* *p*

*fp* *p* *sf*

*pp* *f* *p* *pp*

Fr. Kiel, Op.65.Nº 2.

VIOLINO.

VOLONCELLO.

**Pianoforte.**

VIOLINO.

VIOLONCELLO.

Pianoforte.

Allegro moderato, ma con passione.

Allegro moderato, ma con passione.

*pp*

*pp*

*pp*

*cresc.*

*cresc.*

*cresc.*

*fz dim.*

*fz dim.*

*fz dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*Red.* \*

11061

11064

Musical score for the left page, measures 1-16. The score is written for a piano and features a complex, rhythmic melody in the right hand and a more active bass line in the left hand. The key signature is one flat (B-flat). The score includes various dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), *dim.* (diminuendo), and *espr.* (espressivo). The tempo is marked with a common time signature (C). The score is divided into two systems, each containing two staves.

Musical score for the right page, measures 17-32. The score continues the piece from the left page, maintaining the same key signature and tempo. It features a variety of musical textures, including dense chordal passages and more melodic lines. Dynamic markings include *fz* (forzando), *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), and *ten.* (tension). The score is divided into two systems, each containing two staves.

ten. *dim.* *ten.* *dim.* *p*

ten *dim.* *p*

*dim.* *p*

*pp* *cresc.* *f*

*pp* *cresc.* *f*

*pp* *cresc.* *f*

*pizz.* *fz* *poco rit.*

*pizz.* *fz* *poco rit.* *arco* *p dolce*

*poco rit.* *p*

*ff* *cresc.*

*ff* *cresc.*

*fz* *ff* *p* *cresc.*

*ff* *fz* *dim.* *p*

*fz* *dim.* *p*

*ff* *p*

*ff* *p*

*cresc.* *f* *un poco animato*

*cresc.* *f* *pp* *mf*

*cresc.* *f* *pp* *mf*

*cresc.* *pp* *un poco animato*



Musical score for page 18, measures 1-16. The score is in G major and 4/4 time. It features a piano (p) and a cello (c) part. The piano part includes pizzicato (pizz.) and arco markings. The cello part includes p, dolce, and arco markings. Dynamics range from p to f. The score ends with the number 11064.

Musical score for page 19, measures 1-16. The score is in G major and 4/4 time. It features a piano (p) and a cello (c) part. The piano part includes p, cresc., and dim. markings. The cello part includes p, cresc., and dim. markings. Dynamics range from p to f. The score ends with the number 11064.

Musical score for page 8, measures 1-16. The score is in 2/4 time with a key signature of one flat. It features a piano and violin. The piano part has a melodic line with "poco cresc." markings and a "pizz." (pizzicato) section. The violin part has a sustained melodic line with "arco" (arco) markings and a "cresc." (crescendo) marking. Dynamics include *f*, *ff*, and *p*.

Musical score for page 17, measures 1-16. The score is in 2/4 time with a key signature of one flat. It features a piano and violin. The piano part has a melodic line with "poco cresc." markings and a "pizz." (pizzicato) section. The violin part has a sustained melodic line with "arco" (arco) markings and a "cresc." (crescendo) marking. Dynamics include *f*, *ff*, and *p*.

Musical score for page 16, measures 1-16. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamics and articulations: *arco*, *dim.*, *mp*, *pp*, *p*, *fz*, *f*, and *ten*. The first system (measures 1-4) features a melodic line in Violin I with a *dim.* marking, while the other instruments provide harmonic support. The second system (measures 5-8) shows a more active texture with *fz* and *p* markings. The third system (measures 9-12) continues the melodic development in Violin I. The fourth system (measures 13-16) concludes the page with a *f* marking.

Musical score for page 9, measures 1-16. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamics and articulations: *cresc.*, *f*, *pp*, *mf*, *p*, *fz*, *f*, *dim.*, and *p*. The first system (measures 1-4) features a melodic line in Violin I with a *cresc.* marking, while the other instruments provide harmonic support. The second system (measures 5-8) shows a more active texture with *fz* and *p* markings. The third system (measures 9-12) continues the melodic development in Violin I. The fourth system (measures 13-16) concludes the page with a *f* marking.

10

11

12

15

16

17



Musical score for page 11, left side. The score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line (treble and bass) and a piano accompaniment (treble and bass). The second system continues the vocal and piano parts. The third system includes dynamic markings like *ten.*, *ff*, *p*, *fz*, and *pp*.

Musical score for page 11, right side. The score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line (treble and bass) and a piano accompaniment (treble and bass). The second system continues the vocal and piano parts. The third system includes dynamic markings like *cresc.*, *fz*, and *p*.

Musical score for page 12, featuring piano and violin parts. The score is written in G major and 4/4 time. The piano part includes a complex arpeggiated figure in the left hand and a more melodic line in the right hand. The violin part features a series of eighth-note patterns. Dynamics include *fz*, *f*, *ff*, *dim.*, *pp*, and *p*. Articulations include *pizz.* (pizzicato) and *8va* (octave).

Musical score for page 13, continuing the piano and violin parts. The piano part continues with the arpeggiated figure and melodic line. The violin part continues with the eighth-note patterns. Dynamics include *fz*, *dim.*, *pp*, *f*, *8va*, *p*, and *fz*. Articulations include *arco* (arco) and *8va* (octave).

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The musical score is for a string quartet, consisting of four staves. The notation includes various dynamics such as *p* (piano), *f* (forte), *sfz* (sforzando), *cresc.* (crescendo), *dim.* (diminuendo), *p dolce* (piano dolce), *ppp* (pianissimo), *pppp* (pianississimo), and *ppppp* (pianissimissimo). Articulation marks include *acc.* (accent), *stacc.* (staccato), *pizz.* (pizzicato), and *arco* (arco). Phrasing is indicated by *un poco più accel.* (un poco più accelerando). The notation is in a key with one flat and a 2/4 time signature.

This page of musical notation, page 24, contains eight systems of staves. The notation is complex, featuring a variety of melodic and harmonic textures. The first system begins with a piano (*p*) dynamic marking. The second system includes a *cresc.* (crescendo) marking. The third system features a *f* (forte) dynamic marking. The fourth system includes a *p* (piano) dynamic marking. The fifth system includes a *f* (forte) dynamic marking. The sixth system includes a *p* (piano) dynamic marking. The seventh system includes a *f* (forte) dynamic marking. The eighth system includes a *p* (piano) dynamic marking. The notation is written in a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. The staves are arranged in pairs, with the upper staff of each pair in treble clef and the lower staff in bass clef. The notation includes a variety of note values, rests, and articulation marks, such as slurs and accents. The overall style is that of a classical or romantic-era musical score.



This musical score page contains measures 110 through 114 of a piece, likely for a string quartet. The notation is arranged in four systems, each with two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first system (measures 110-111) features a melodic line in the first staff with a *cresc.* marking, and a rhythmic accompaniment in the second staff. The second system (measures 112-113) continues the melodic development with *pù cresc.* markings. The third system (measures 114-115) includes dynamic markings of *f* and *p*, and performance instructions for *pizz.* (pizzicato) and *pespr.* (pizzicato sprizzato) in the first staff, and *arco* (arco) in the second. The fourth system (measures 116-117) shows a *dim.* (diminuendo) marking and *pespr.* instruction. The final system (measures 118-119) concludes with *calando* (ritardando) and *pp* (pianissimo) markings, leading into an *attacca* section. The page number 11064 is printed at the bottom center.

## Rondo.

Poco Andante.

Poco Andante.

*p con alcune ticsa*  
*poco cresc.*  
*Allegro con moto.*  
*a tempo*  
*pizz.*  
*f*  
*a tempo*  
*fz*  
*dim.*  
*pp*  
*ritard.*  
*fz*  
*arco*  
*dim.*  
*p dolce*  
*pizz.*  
*fz*  
*dim.*  
*p*  
*dolce*  
*arco*  
*pp*  
*dim.*  
*pp*  
*poco cresc.*

*f*  
*p*  
*cresc.*  
*pizz.*  
*fz*  
*arco*  
*p*  
*arco*  
*p*  
*fz*  
*2 1*  
*fz*  
*dim.*  
*fz*  
*fz*

ff *dim.* *p* *dim.* *pp*

*dim.* *p* *dim.*

*ff* *Ped.* *dim.* \* *p* *dim.*

*espr.* *espr.* *espr.*

*arco* *pizz.* 1 2 *arco*

*pp* *poco cresc.* *pizz.* *arco*

*p* *p*

*f* *p* *poco cresc.*

*p* *p* *poco cresc.*

*schierz.*

*pp* *pp* *pp*

*p* *pp*

**Vivace.**  
pp

**Vivace.**  
p

**Ad.**  
pp

**p**

*cresc.* **f**

*cresc.* **f**

*cresc.* **f**

**Ad.**

*poco tranquillo*  
*espre.*  
*pp dolce e espress.*

*poco tranquillo*  
*pp dolce e espress.*

*poco cresc. e sost.*

*poco cresc. e sost.*

*poco cresc. e sost.*

**fz** *poco rit.*  
*pizz.* **fz**

**p** *rit.*



Measures 1-8 of the musical score. The top system consists of two staves with a treble and bass clef, featuring a melodic line with slurs and a supporting bass line. The bottom system also has two staves, with the right hand playing a complex, rapid sixteenth-note pattern and the left hand providing a steady accompaniment. Dynamics include *pp* (pianissimo) and *fz* (forzando).

Measures 9-16. The top system continues the melodic development. The bottom system features a more intense sixteenth-note passage in the right hand, marked with *fz* (forzando) and *fz* (forzando) dynamics.

Measures 17-24. The top system shows a melodic line with a final flourish. The bottom system continues the sixteenth-note pattern, marked with *accel.* (accelerando) and *accelerando* dynamics.

Measures 1-8. The top system features a melodic line with *pizz.* (pizzicato) and *fz* (forzando) markings. The bottom system has a bass line with *arco* (arco) and *p* (piano) dynamics.

Measures 9-16. The top system continues the melodic line. The bottom system features a complex sixteenth-note passage in the right hand, marked with *fz* (forzando) and *p* (piano) dynamics.

Measures 17-24. The top system shows a melodic line with *arco* (arco) and *pizz.* (pizzicato) markings. The bottom system continues the sixteenth-note pattern, marked with *poco cresc.* (poco crescendo) and *p* (piano) dynamics.

Allegro un poco agitato.

Allegro un poco agitato.

*dim.*

*fp* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*p* *dim.*

*arco* *fp* *fz* *fz* *fz* *fz* *fz* *fz*

*p* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*fz* *pizz.* *poco cresc.* *fz* *fz* *fz* *fz* *fz* *fz*

*arco* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*f* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*p* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*pizz.* *arco* *fz* *fz* *fz* *fz* *fz* *fz*

*p* *f* *fz* *fz* *fz* *fz* *fz* *fz*

Musical score for page 31, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes various dynamics such as *mf*, *fz*, *p*, *piu cresc.*, *f*, *ff*, and *fz*. The notation is dense, with many beamed notes and slurs.

Musical score for page 34, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes various dynamics such as *p*, *fz*, *rit.*, *arco*, *Allegro agitato.*, *rit.*, *p*, *fz*, *cresc.*, and *fz*. The notation is dense, with many beamed notes and slurs.



This image shows a single page from a musical score, likely for a piano. The music is written in G major or D minor (one flat) and 2/4 time. It consists of several systems of staves. The first system has two staves, with the upper staff containing a melody and the lower staff providing harmonic support. Dynamics include *pizz.*, *rit.*, and *fz*. The second system continues the melody and accompaniment, with dynamics like *pizz.*, *rit.*, and *fz*. The third system introduces a new section with a more complex texture, featuring *arco* markings and dynamics such as *p*, *fz*, and *dim.*. The fourth system further develops the texture with *cresc.*, *pizz.*, and *mf* markings. The fifth system includes *cresc.*, *fz*, and *mf* markings. The sixth system features *cresc.*, *fz*, and *mf* markings. The seventh system includes *cresc.*, *fz*, and *mf* markings. The eighth system features *cresc.*, *fz*, and *mf* markings. The ninth system includes *cresc.*, *fz*, and *mf* markings. The tenth system features *cresc.*, *fz*, and *mf* markings. The eleventh system includes *cresc.*, *fz*, and *mf* markings. The twelfth system features *cresc.*, *fz*, and *mf* markings. The thirteenth system includes *cresc.*, *fz*, and *mf* markings. The fourteenth system features *cresc.*, *fz*, and *mf* markings. The fifteenth system includes *cresc.*, *fz*, and *mf* markings. The sixteenth system features *cresc.*, *fz*, and *mf* markings. The seventeenth system includes *cresc.*, *fz*, and *mf* markings. The eighteenth system features *cresc.*, *fz*, and *mf* markings. The nineteenth system includes *cresc.*, *fz*, and *mf* markings. The twentieth system features *cresc.*, *fz*, and *mf* markings. The twenty-first system includes *cresc.*, *fz*, and *mf* markings. The twenty-second system features *cresc.*, *fz*, and *mf* markings. The twenty-third system includes *cresc.*, *fz*, and *mf* markings. The twenty-fourth system features *cresc.*, *fz*, and *mf* markings. The twenty-fifth system includes *cresc.*, *fz*, and *mf* markings. The twenty-sixth system features *cresc.*, *fz*, and *mf* markings. The twenty-seventh system includes *cresc.*, *fz*, and *mf* markings. The twenty-eighth system features *cresc.*, *fz*, and *mf* markings. The twenty-ninth system includes *cresc.*, *fz*, and *mf* markings. The thirtieth system features *cresc.*, *fz*, and *mf* markings. The thirty-first system includes *cresc.*, *fz*, and *mf* markings. The thirty-second system features *cresc.*, *fz*, and *mf* markings. The thirty-third system includes *cresc.*, *fz*, and *mf* markings. The thirty-fourth system features *cresc.*, *fz*, and *mf* markings. The thirty-fifth system includes *cresc.*, *fz*, and *mf* markings. The thirty-sixth system features *cresc.*, *fz*, and *mf* markings. The thirty-seventh system includes *cresc.*, *fz*, and *mf* markings. The thirty-eighth system features *cresc.*, *fz*, and *mf* markings. The thirty-ninth system includes *cresc.*, *fz*, and *mf* markings. The fortieth system features *cresc.*, *fz*, and *mf* markings. The forty-first system includes *cresc.*, *fz*, and *mf* markings. The forty-second system features *cresc.*, *fz*, and *mf* markings. The forty-third system includes *cresc.*, *fz*, and *mf* markings. The forty-fourth system features *cresc.*, *fz*, and *mf* markings. The forty-fifth system includes *cresc.*, *fz*, and *mf* markings. The forty-sixth system features *cresc.*, *fz*, and *mf* markings. The forty-seventh system includes *cresc.*, *fz*, and *mf* markings. The forty-eighth system features *cresc.*, *fz*, and *mf* markings. The forty-ninth system includes *cresc.*, *fz*, and *mf* markings. The fiftieth system features *cresc.*, *fz*, and *mf* markings. The fifty-first system includes *cresc.*, *fz*, and *mf* markings. The fifty-second system features *cresc.*, *fz*, and *mf* markings. The fifty-third system includes *cresc.*, *fz*, and *mf* markings. The fifty-fourth system features *cresc.*, *fz*, and *mf* markings. The fifty-fifth system includes *cresc.*, *fz*, and *mf* markings. The fifty-sixth system features *cresc.*, *fz*, and *mf* markings. The fifty-seventh system includes *cresc.*, *fz*, and *mf* markings. The fifty-eighth system features *cresc.*, *fz*, and *mf* markings. The fifty-ninth system includes *cresc.*, *fz*, and *mf* markings. The sixtieth system features *cresc.*, *fz*, and *mf* markings. The sixty-first system includes *cresc.*, *fz*, and *mf* markings. The sixty-second system features *cresc.*, *fz*, and *mf* markings. The sixty-third system includes *cresc.*, *fz*, and *mf* markings. The sixty-fourth system features *cresc.*, *fz*, and *mf* markings. The sixty-fifth system includes *cresc.*, *fz*, and *mf* markings. The sixty-sixth system features *cresc.*, *fz*, and *mf* markings. The sixty-seventh system includes *cresc.*, *fz*, and *mf* markings. The sixty-eighth system features *cresc.*, *fz*, and *mf* markings. The sixty-ninth system includes *cresc.*, *fz*, and *mf* markings. The seventieth system features *cresc.*, *fz*, and *mf* markings. The seventy-first system includes *cresc.*, *fz*, and *mf* markings. The seventy-second system features *cresc.*, *fz*, and *mf* markings. The seventy-third system includes *cresc.*, *fz*, and *mf* markings. The seventy-fourth system features *cresc.*, *fz*, and *mf* markings. The seventy-fifth system includes *cresc.*, *fz*, and *mf* markings. The seventy-sixth system features *cresc.*, *fz*, and *mf* markings. The seventy-seventh system includes *cresc.*, *fz*, and *mf* markings. The seventy-eighth system features *cresc.*, *fz*, and *mf* markings. The seventy-ninth system includes *cresc.*, *fz*, and *mf* markings. The eightieth system features *cresc.*, *fz*, and *mf* markings. The eighty-first system includes *cresc.*, *fz*, and *mf* markings. The eighty-second system features *cresc.*, *fz*, and *mf* markings. The eighty-third system includes *cresc.*, *fz*, and *mf* markings. The eighty-fourth system features *cresc.*, *fz*, and *mf* markings. The eighty-fifth system includes *cresc.*, *fz*, and *mf* markings. The eighty-sixth system features *cresc.*, *fz*, and *mf* markings. The eighty-seventh system includes *cresc.*, *fz*, and *mf* markings. The eighty-eighth system features *cresc.*, *fz*, and *mf* markings. The eighty-ninth system includes *cresc.*, *fz*, and *mf* markings. The ninetieth system features *cresc.*, *fz*, and *mf* markings. The hundredth system includes *cresc.*, *fz*, and *mf* markings. The hundred-first system features *cresc.*, *fz*, and *mf* markings. The hundred-second system includes *cresc.*, *fz*, and *mf* markings. The hundred-third system features *cresc.*, *fz*, and *mf* markings. The hundred-fourth system includes *cresc.*, *fz*, and *mf* markings. The hundred-fifth system features *cresc.*, *fz*, and *mf* markings. The hundred-sixth system includes *cresc.*, *fz*, and *mf* markings. The hundred-seventh system features *cresc.*, *fz*, and *mf* markings. The hundred-eighth system includes *cresc.*, *fz*, and *mf* markings. The hundred-ninth system features *cresc.*, *fz*, and *mf* markings. The hundred-tenth system includes *cresc.*, *fz*, and *mf* markings. The hundred-eleventh system features *cresc.*, *fz*, and *mf* markings. The hundred-twelfth system includes *cresc.*, *fz*, and *mf* markings. The hundred-thirteenth system features *cresc.*, *fz*, and *mf* markings. The hundred-fourteenth system includes *cresc.*, *fz*, and *mf* markings. The hundred-fifteenth system features *cresc.*, *fz*, and *mf* markings. The hundred-sixteenth system includes *cresc.*, *fz*, and *mf* markings. The hundred-seventeenth system features *cresc.*, *fz*, and *mf* markings. The hundred-eighteenth system includes *cresc.*, *fz*, and *mf* markings. The hundred-nineteenth system features *cresc.*, *fz*, and *mf* markings. The hundred-twentieth system includes *cresc.*, *fz*, and *mf* markings. The hundred-twenty-first system features *cresc.*, *fz*, and *mf* markings. The hundred-twenty-second system includes *cresc.*, *fz*, and *mf* markings. The hundred-twenty-third system features *cresc.*, *fz*, and *mf* markings. The hundred-twenty-fourth system includes *cresc.*, *fz*, and *mf* markings. The hundred-twenty-fifth system features *cresc.*, *fz*, and *mf* markings. The hundred-twenty-sixth system includes *cresc.*, *fz*, and *mf* markings. The hundred-twenty-seventh system features *cresc.*, *fz*, and *mf* markings. The hundred-twenty-eighth system includes *cresc.*, *fz*, and *mf* markings. The hundred-twenty-ninth system features *cresc.*, *fz*, and *mf* markings. The hundred-thirtieth system includes *cresc.*, *fz*, and *mf* markings. The hundred-thirty-first system features *cresc.*, *fz*, and *mf* markings. The hundred-thirty-second system includes *cresc.*, *fz*, and *mf* markings. The hundred-thirty-third system features *cresc.*, *fz*, and *mf* markings. The hundred-thirty-fourth system includes *cresc.*, *fz*, and *mf* markings. The hundred-thirty-fifth system features *cresc.*, *fz*, and *mf* markings. The hundred-thirty-sixth system includes *cresc.*, *fz*, and *mf* markings. The hundred-thirty-seventh system features *cresc.*, *fz*, and *mf* markings. The hundred-thirty-eighth system includes *cresc.*, *fz*, and *mf* markings

This image shows a page of musical notation for a piano piece. The score is written for piano (p) and includes various musical notations such as dynamics (pp, dim., p, cresc. e sost., f, pizz.), articulation (triquillo), and tempo markings (poco Andante). The notation is arranged in systems of staves, with some staves featuring complex rhythmic patterns and others featuring more melodic lines. The page is numbered 10 in the bottom right corner.



Dem Herrn Grafen B. Hochberg  
gewidmet.

# ZWEI TRIOS

für Pianoforte,  
Violine und Violoncell

VON  
**FRIEDRICH KIEL.**

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**MERTON MUSIC**

8 Wilton Grove, London SW19 3QX

Phone/Fcx: 020 8540 2708

e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

No. 3751

Dem Herrn Grafen B. Hochberg  
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MERTON MUSIC  
8 Wilton Grove, London SW19 3QX  
Phone/Fcx: 020 8540 2708  
e-mail: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)  
No. 3751